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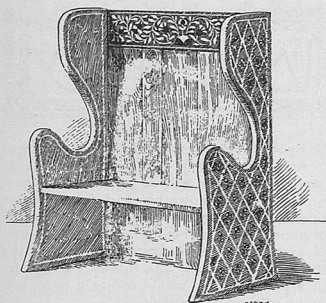
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THERE was lately exhibited at the Royal Albert Hall, London, a notable collection of household furnishings under the auspices of the Home Arts and Industries Association. This exhibition is year by year becoming increasingly



Settle. Inlaid by Arthur Shaw and John Reason.
Designed by Mabel De Grey.

attractive, for every year a large number of new classes, scattered about the country, become affiliated. For example, a class of brass and copper repoussé workers located near Bristol, and conducted under the able guidance of the rector of the parish made its first exhibit of amateur art work, while another class of repoussé workers hailing from Fivemiletown, in Ireland, also made an exhibition of its skill, and so on through the entire list of affiliated societies. It has been discovered by these many art workers that it is not enough to learn the technique of any given art industry. The greatest difficulty is to know how to employ the skill acquired to some serviceable purpose in the manufacture of an article really required for use, as distinct from a mere something one may make for the sake of making, and then want to dispose of as quickly as possible. Take for example embossed leather work, a beautiful art, which, however, lends itself all too readily to the manufacture of useless odds and ends. Therefore, it was a pleasure to see some most appropriately designed leather cases for guide books, leather purses, and in one instance a handsome piece of leather embossing executed by the Princess of Wales herself. Some particularly charming inlay work in various kinds of wood, with the introduction here and there of silver, copper or mother-of-pearl, was produced under the direction of Miss Mabel de Grey, of the Parish of St. Saviour's, Pimlico. We reproduce two inlaid settles designed by Miss de Grey, and inlaid by the joint labors of Arthur Shaw and John Reason. They are quaint, they are artistic, but it should be understood that black and white

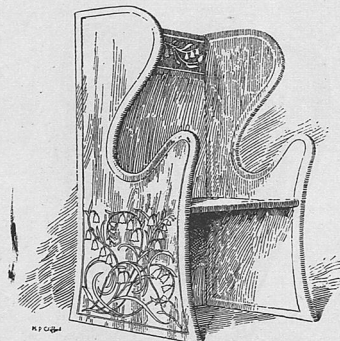
sketches cannot pretend to do justice to the color variations which are the special property of inlay work.

SOFA PILLOWS.

THE craze for sofa pillows and floor cushions^s is increasing. Fashion no longer favors severity in the parlor and sitting-room. The desideratum now is to cast over all the home the glamor of restfulness which so eminently belongs to it. And what can give such an air of genuine comfort as plenty of unique, shapely pillows scattered about?

And what can so completely spoil the whole beautiful effect as a collection of unshapely, "knocked-out," lifeless cushions such as the average feather article becomes after a little use?

Beyond question it is a new idea to find in sofa pillows the perfection of use as well as or-



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nament. With the inside material hitherto employed, eternal warfare has been waged between looks and comfort. And alack for the appearance of things where ease has been allowed to creep in.

Again, how often have you wanted for the front steps "of an evening" some manner of seat which is soft, cool and easily portable.

The characteristics which make the Columbus Spring Pillow unrivalled for these purposes are that they are always shapely, always buoyant. When pressure is removed they always resume their shape.

You can't have too many of these comforters about the room. Vary the coverings as you like—there's a great field for the exercise of artistic taste here—but be sure to have the right kind of pillow inside.

For invalids and the sick room these pillows are invaluable. Like soldiers on the march, some of us occasionally fall by the way. In the pursuit of pleasure or profit, or perhaps not having been blessed with a fair share of strength to begin with, we are called for a season to "lay up" for repairs. Nature demands that a balance be struck. In a word, we need bolster-

ing. Under no other condition does the complete inadequacy of feathers contrast so strongly with the perfect adaptability of cool, comfortable and shapely support. For well folks it is a hygienic necessity—for invalids a positive boon. A sick body must give off its sickness. Through its lungs and pores it must breathe out the fever of disease and take in the germs of health.

These pillows are furnished ready for covering in four regular sizes—18, 20, 22 and 24 inches square.

Carved Woodwork.

IN the accompanying illustration of a wooden mug we give an example of antique Scandinavian wood carving that very much resembles modern chip carving. This particular mug comes from the Lofoden Islands and bears the date 1773 cut on the border. The ornament stands strongly out from the ground, and like most old hand carvings is rather irregularly done; certainly not with the correctness obtained by superior modern instruments; and yet there is a greater charm in this native work than in the finest geometrical execution. The ground is quite plain, it being quite an exception to those generally figured, or punched, into a



Antique Scandinavian Wooden Mug.

dotted pattern, the highly rounded cover is only deeply furrowed, and the wooden bands going round the mug are left plain to match. It is stained a reddish brown, but not waxed. Should the mug, however, be used for drinking purposes, and not as a mere ornament, it must be waxed and gone over with a brown tone.